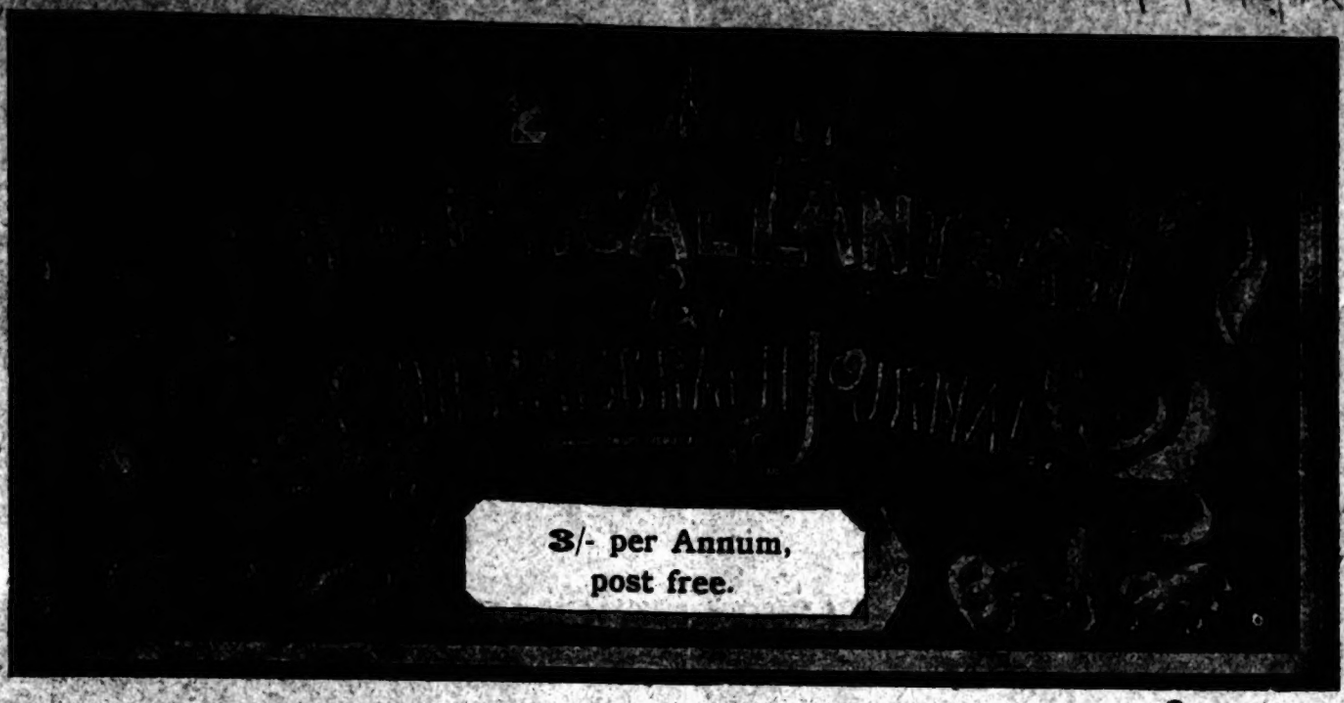

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WE have been informed so often that the public wants "comics" and nothing but "comics," and that it is useless putting on good class subjects in a music hall, that we have accepted the statement without dispute. Now we are moved to express a doubt which has been in the back of our mind all the time. The doubt was due to the fact that at the Palace Theatre and at the Alhambra films were being shown to appreciative audiences of the variety described as "impossible" by these other exhibitors. At both these places we have had a succession of really instructive films —panoramas of foreign and home scenery, descriptive films of great industries, and so on. Seeing this, we questioned why it should not be possible in other halls, and, in spite of assertions to the contrary, we believe the average audience can appreciate higher class subjects than it usually has an opportunity of seeing.

IT is absolutely amazing to anyone with a knowledge of the variety of films made to see the selection of exhibitors. Go into the average suburban hall, and you see one subject of anywhere between 600 and 800 ft. Go into another, and you see a precisely similar subject. Repeat your visits the following week; the films will be changed, but they will be of the same character, and so on all the year round. What idea the audience gains of the possibilities of the bioscope from this sort of picture it is difficult to say. Those who have tried both say that it is a mistake to show one 1,000 ft. subject when you can get two or three shorter films, but this fact does not seem to have been at all widely realised yet. Perhaps it is the fact that a little extra trouble would be entailed which restrains exhibitors, for it appears an obvious truth that "variety is the spice of a kinematograph entertainment." And

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by variety we do not mean merely the showing of more than one subject, but the suitable contrasting of the subjects shown.

THE VARIETY ARTISTES' FEDERATION is by this time probably wishing it had taken a somewhat less dignified attitude in regard to the admittance of kinematograph operators to its ranks. When members of the latter class have petitioned to that end, they have been reminded that they are not "artistes" (ye gods!). Now that the "artistes" have "struck," the managers have not been slow to realise that the kinematograph is the best weapon in their possession. If anything kept the affected halls open, for the first week at least, it was the extension of the living picture show. The Gans-Nelson fight film, which takes anything from one to three hours, according to the length shown, must have been used at five or six halls, and more than one manager, whether he had been attacked or not, laid in an extra stock of film "in case of emergency."

ALL of this points a moral to the V.A.F., and we hope they will profit by it. If they had been able to call out the living picture operators as they did the artistes, the orchestra, and the stage hands, at least two houses, to our personal knowledge, would not have opened at all the first week. It is not unlikely that we shall see an extension of the fight to the provinces, for at the moment of writing, despite talk of "conciliation," no ground of agreement seems to have been reached. If such a move is contemplated, the Federation would do well to come off its high horse and admit that there is a *possibility*—we dare not say, a probability—that the man who shows the pictures is of as much importance to the music hall profession as the lady who shows her—ankles.

WE have received a most interesting communication from Mr. J. G. Stevenson, of Pekin, China, which is an agreeable surprise to us, at once as a revelation of yet another place to which the kino has forced itself, and as showing that the OPTICAL LANTERN JOURNAL has also found a footing in the Celestial land. Mr. Stevenson makes a request in our advertising columns to which we draw the attention of manufacturers, and, following this, we give some extracts from his letter, which should give some information as to the state of the trade over there:—

"WE have five picture shows in Pekin and Tein-Tsin, and all are trying to make a permanent job of the business. The authorities have a way of stopping one's show when they consider enough money has been made; after this a Chinaman starts business, and, as a rule, sends himself and a number of his patrons to the Chinese hereafter by route of a gas explosion! A high official who lately visited Europe brought back a French kinematograph outfit to amuse the Empress Dowager. He called in an experienced (*sic*) Chinese operator, who succeeded, in the space of about seventy minutes, in sending himself, the official, and a few curious spectators through the roof. The operator is the only one alive, and the Chinese now refuse to visit his entertainment. They say it is 'No good pidgin'! Anyhow, the Empress Dowager is dead off animated pictures for a while. I carry a 15 h.p. engine and dynamo, light my building inside, and use Excell's arc lamps outside, also Chameleon and electric flashing signs, and electric fans for the hot weather. Our lowest price is twopence, so John C——, when he gets two and a half hours show doesn't do badly for the money he pays. What we want is a novelty that will draw 2/- a head at the doors, fill the house, and last five minutes. Have you seen anything of this nature lately?" (No; and we fear we never shall.—ED.)

THE enterprise of film makers does not seem to have been exercised in a direction which appears at first sight to be an ex-

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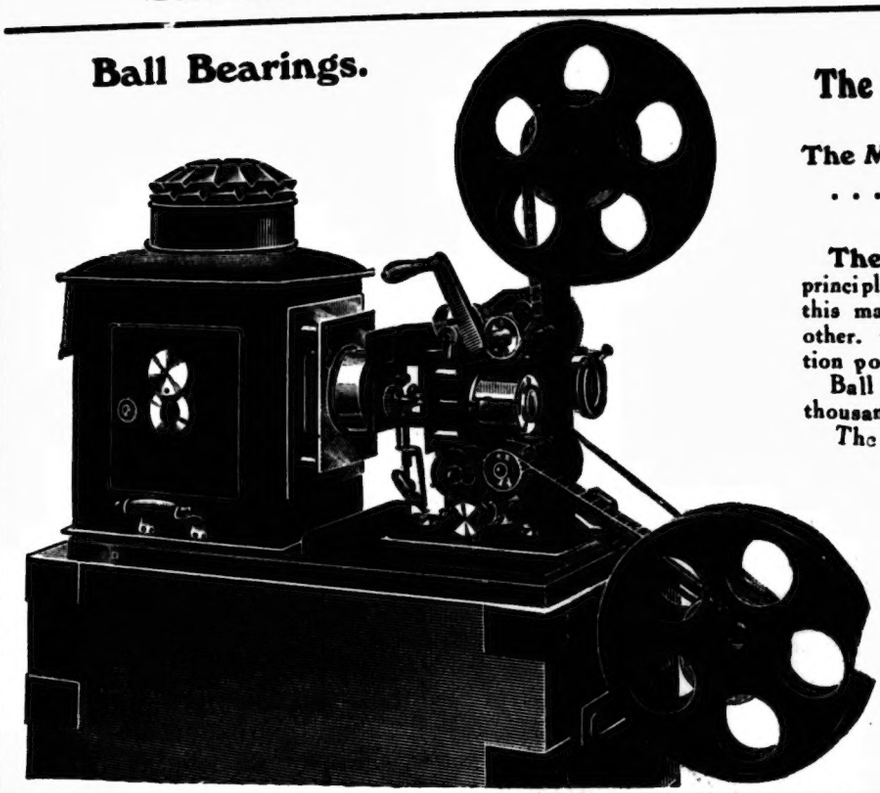

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Each machine is complete with two 12 inch Spools, Lantern and Cinematograph Lenses and Travelling Case.

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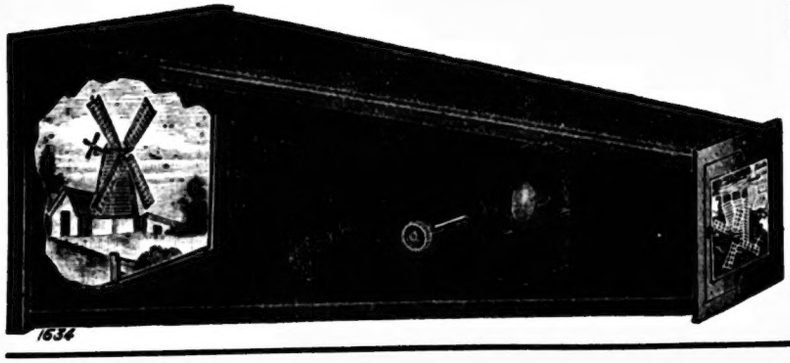
ceptionally inviting one for them. The advertising properties of the kino have, of course, been realised for some time—by seaside resorts, by political bodies and, to a certain extent, by commercial firms. But has any film maker paused to think what possibilities there are in the ranks of the music hall artistes? Acrobats, dancers, and owners of performing animals particularly must be alive to the value of presenting the actual shows to managers, but how often are they able to do so? Where the possible employer is in a distant town, they have to rely upon circulars, press notices and so on, and nobody needs telling that the best written description falls far short of the vivid representation of a film. All managers have a bioscope in their halls, and could easily run such a film through, and there should be money in the idea, for the manufacturer caring to develop it. Though it is questionable whether it would be worth while for the big houses to take up this work, small men who go in for taking subjects at all could probably make it pay.

There is probably no other trade which spends money so freely, and at first sight so unnecessarily, as the kinematograph trade. No expense is spared to secure a close approximation to the real thing by any of the makers, but we confessed to a feeling of surprise on being informed that the burning of the motor car in the Vitagraph "Automobile Thieves" film was not "faked." A motor car was in this case actually ignited and burned until only the metal framework was left. It is needless to say that the motor was not a brand new one, but, even so, this piece of realism cost a pretty penny. The total cost of taking this film was close on £500. The sum seemed an astounding one, until we learned the number of copies sold. The Chicago office of the film alone sold 70 straight off, and the total sales in the States were well over the 100 mark. One of the advantages of the American maker is that his larger market makes possible expense, which would mean a loss to Englishmen.

It is interesting to note, by the way, that Mr. Albert E. Smith, who is treasurer of the Vitagraph Co., and his brother G. H., who is to manage the English branch, are English born. Their father went out from England, and is now owner of a great deal of land, and engages in cotton growing. Mr. Albert Smith started with the bioscope in the early days by going round giving shows, and realising the possibilities of the business, embarked in it as a manufacturer to such effect that the Vitagraph Co. now practically leads the American trade. It is amusing to have this instance of the "effete Britisher" coming out on top in the Yankees' own country, and still more so that the latest American invasion should be directed by natives of the invaded country. What is possible in one case is possible in another, and we hope to hear of some of our other makers opening up in the States, and making the most of that fine field.



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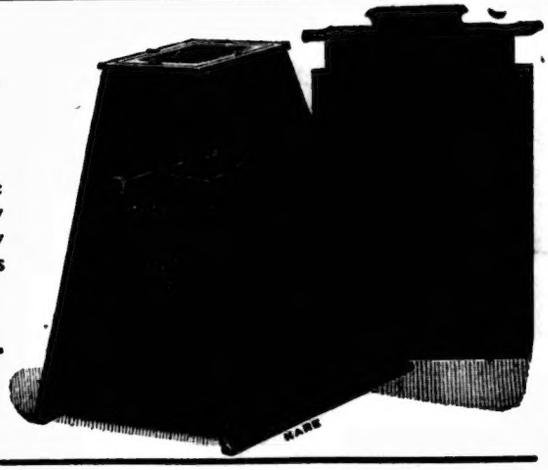

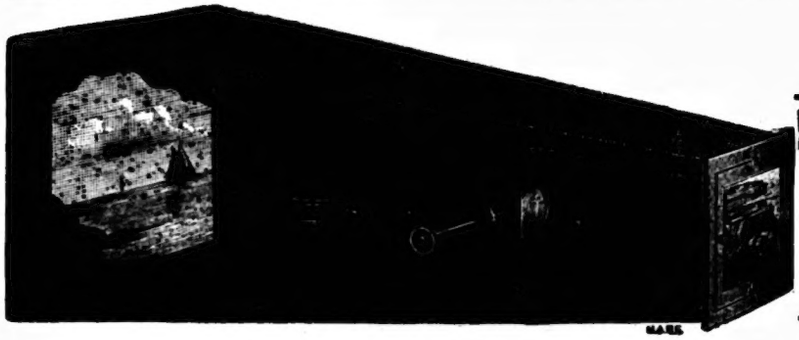

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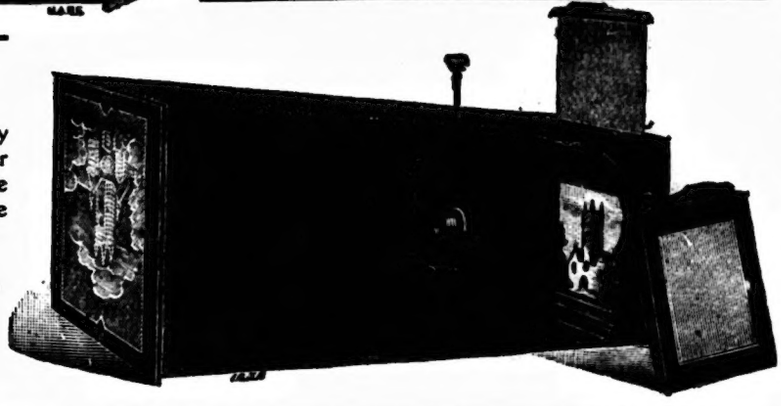

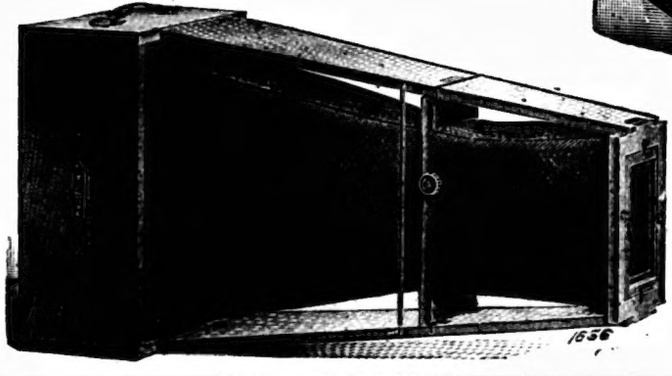

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ON RECENT ADVANCES TOWARDS PHOTOGRAPHY IN NATURAL COLOURS.

By W. H. GOLDING.

FROM the time when the art of photography ceased to be a mere dream of the theorist, and took its place among practical accomplishments, the idea that the brilliant colours of natural objects would some day be capable of accurate reproduction has been fondly cherished. Time after time the accomplishment of this desideratum has been announced as having been, if not absolutely reached, at least almost within the grasp of the photographer and certain of attainment in the very near future, but the translation of the vision into fact has seemed to be as far distant as ever before. The loss of brilliancy due to translation of the natural hues of familiar objects into mere gradations of light and shade has been felt to be specially disappointing, and the comparatively dull and sombre appearance of the scene, when the transformation had been effected, has only been realised when actually presented to the vision of the spectator. Like many other pleasant things, colour is only fully appreciated when we are deprived of it.

By photography in natural colours the ordinary reader understands in most cases that the sensitive surface of the photographic plate shall receive and record the natural hues of coloured objects in their true values and infinite variety of shades and tints as readily as it has hitherto been impressed by their variations of light and shade in monotone; so that the coloured picture shall take the place of the sun drawing, and bear the same relation to it that the work of the artist in oils or water colour does to that of the sketcher with pencil or pen and ink.

The difficulty, if not the impossibility, of producing such a result, can only be realised when we consider the true nature of light and the wide difference between the retina of the human eye and a sensitive plate or film.

Light is due to an infinite number of waves or vibrations more or less resembling those on the surface of the sea or of a lake. The light waves differ in being produced in a far more elastic and delicate medium, the "ether" which occupies all space, and by whose aid alone the presence of objects beyond our reach can be made known to us. They are of almost infinitely short length from crest to crest, and of extremely high speed, many millions reaching our eyes from every luminous object in a single second of time. Just as an infinite number of sound waves reaching the ear simultaneously may blend and produce a certain musical note whose pitch depends absolutely upon the precise number and wave length, so the still more rapid and shorter light waves produce a series of notes of varied pitch which the eye translates into or recognises as colours. But while a sensitive ear can recognise something like eleven octaves of sound, every note in which can be distinctly perceived and identified, the eye can only respond to less than a single octave of light vibrations.

All either below or above that octave in pitch are invisible as light, though capable of making their presence felt by producing the sensation of heat, or effect-

ing the decomposition of certain chemical compounds, especially those of silver and other noble metals, upon which latter effect the art of photography depends.

It is a matter of experience that a musical sound is capable of exciting a vibration, and so reproducing itself in a string, or the column of air contained in the pipe of an organ, or other wind instrument, tuned to its own pitch, while it fails to evoke any such response in one not so tuned, an effect usually known as resonance. Similarly the infinitely minute and rapid light vibrations falling upon something tuned to respond to their wave length and speed, will excite those disturbances which we recognise as colours.

But this occurs when the wares, entering the eye, fall upon the delicate network of nerves forming the retina, upon which they are focussed by the refractive effect of the lenses and humours found in the eyeball, much in the same way as the lens of the photographic camera projects them on the ground glass focussing screen or the surface of the sensitive plate. The nerves of the retina, however, communicate with the brain, and by this the vibrations to which they respond are translated into and recognised as colours, varying in an infinite gradation of shades from the lowest and deepest red to the extreme violet, the highest note the eye or the brain behind it is able to perceive. Colour, in fact, is a sensation not inherent in the objects which seems to us to possess it, but excited by the special vibrations to which their motions give rise, and to which the optic nerves and the portions of the brain with which they communicate are tuned to respond.

Now the same or similar vibrations falling upon the unstable chemical compounds with which the photographer's plate is coated, excite in them disturbances which cause the decomposition of more or less of the materials, and the deposition of new compounds or of uncombined metallic substances which, in their turn, appear to be more or less dark, according to the quantity deposited in a given time. Thus the ray which falling upon the retina would produce the sensation of a delicate shade of violet light, will deposit a large quantity of the dark metallic substance, while one which would appear to the eye to produce blue or green would deposit less of the same substance upon the plate, and those which we recognise as yellow and red scarcely any at all, or at best a comparatively small quantity, which would appear almost colourless. Hence the rays or vibrations which produce the effect of colour when they enter the eye merely deposit more or less of a dark substance upon the photographic plate, and therefore reveal themselves in various gradations of light and shade, the substance deposited being the same in each case, and only differing in quantity, not in quality, under the influence of the various rays.

This being so, we can scarcely expect that which is purely a physical sensation in the nervous system of the eye and brain to reproduce itself in the lifeless material which the photographer is able to subject to the disturbing influence of the light rays of various degrees of pitch which fall upon the sensitive surface of his plate.

But though the promise of success in the production of photographic pictures which shall represent the object depicted in the colours they give rise to when their image is projected upon the nervous structure of the eye, is scarcely to be looked for in the way described, modern skill has succeeded in producing something like the desired results in a less direct way, by the combination of three or more pictures, each coloured to one particular tint or set of tints, and the whole, taken together, including all those required for the purpose in view.

In the earlier days of photography it was customary to class the various rays or vibrations given out by illuminated objects as heating, visual or luminous, and actinic or chemical rays, the former residing in the red and ultra red parts of the spectrum, and the latter, which alone were considered capable of producing the chemical action upon which the photographic art depends, in the blue and violet portions and the invisible regions beyond the violet, where the greatest amount of chemical energy appeared to be exerted. It was the absence of this property in the lower rays which rendered it possible to illuminate the "dark room" with yellow or red light without affecting the sensitive plate.

Further experience, however, has shown

that the distinction between visual and actinic rays is one only of degree, and that those which are most luminous are capable of affecting chemical changes similar in their nature to those formerly ascribed to the so-called actinic rays, in substances tuned, as it were, to their special pitch, and able, therefore, to respond to them and to vibrate at their rate of speed, just as one string or organ pipe will respond to one note, and another with equal readiness to one to which the former is insensitive.

Largely through the researches of Sir William Abney, and other able experimenters, it has been found possible, by the use of certain dyes in the emulsions with which the photographic plates are coated, and the adoption of certain methods of manipulation, to obtain salts or compounds of silver and other metals, which are specially sensitive to the lower notes of the spectrum, even including those which give rise to the sensations of yellow and red as well as green light. Hence we have isochromatic or orthochromatic plates and films at our disposal, some of which respond to so wide a range of rays that it is all but impossible to find a safe light which can be used to illuminate the dark rooms in which they are prepared and developed, and it becomes necessary to carry out the manipulations in almost absolute darkness if the effects of light fog are to be avoided. For such plates the methods of time and tank development now so frequently recommended, are specially suitable, since the developing solutions can be depended upon to act upon the plates with such uniformity as to render it unnecessary to watch the process. A suitably exposed plate is practically incapable of being greatly over-developed in a solution adapted to its requirements, even if its action should be permitted to continue longer than is needed to produce the desired effect. Emulsions, again, are prepared which are sensitive to certain rays formerly regarded as non-actinic and comparatively insensitive to others which chiefly affect the ordinary photographic plate, while by the use of coloured screens, which actually owe their property to their transparency to certain rays and their opacity to others, rendering the light they transmit coloured, not by adding anything to it but by suppressing or excluding certain of the constituents of which ordinary white light is made up, and permitting the remainder to assert themselves, those rays which it is not desired to employ in the production of a picture can be excluded wholly or in great part, and the others enabled to exert their effects on the sensitive plate without interference.

If three pictures be taken by the use of such suitable emulsions and screens, one of them representing the red and yellow objects, a second the green, and a third the violet and blue ones, the three combined will include the entire scene if placed together so that each falls into its proper position, a process analogous to that of colour printing or chromo-lithography, where each object or set of objects is printed separately in its appropriate colour, until all the blanks are filled up and a complete picture is obtained.

But we have already seen that each of these photographic pictures, though representing coloured objects, is not itself coloured, but merely transparent in the parts representing the colours to which the plate was not sensitive, and more or less deeply shaded in those upon which the light has acted with various degrees of intensity.

It is therefore needful, in order to produce the effect of colour, to stain each with some dye or pigment which will reproduce, as nearly as possible, the natural tints of the objects represented.

By this means the combined picture may represent the subject very accurately coloured, but such a process can scarceiy be called photography in natural colours, since three colourless photographs have been artificially coloured by painting or staining, and then placed together to form a complete picture, the art of the painter or dyer, as well as that of the photographer, having been called into requisition.

Many processes for producing coloured pictures on this principle have been introduced during recent years, and by their aid many extremely realistic effects have been produced, and a high degree of perfection has frequently been attained.

In the Kromskop process described by Mr. Frederick Ives, three colourless transparencies, representing the red, green, and blue-violet portions of the subject respec-

tively, are illuminated each with light of the desired colour, obtained by the use of coloured glasses or films, and are projected into the eye of the observer or upon a screen, so as to combine and form a composite picture, in which each colour takes its proper place, and all the intermediate shades as well as the three primary ones, are more or less accurately rendered.

It is, of course, necessary that the three pictures should match each other exactly so as to register perfectly, and this result is by no means easily secured by successive exposures, the conditions being liable to change very rapidly. In the case of living subjects or those in motion, such changes are almost certain to occur, and the effect of the combined picture to suffer accordingly.

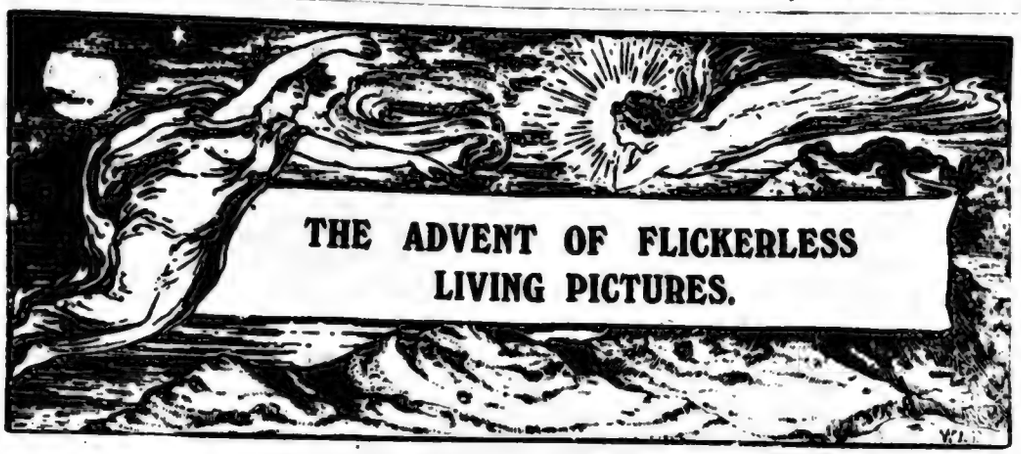
Various means of obviating this difficulty have been suggested and tried with more or less success, prisms or reflectors having been in some cases employed to project three pictures on different plates, exposed at the same time.

A considerable advance in this direction is claimed by Mr. Otto Pfenninger, of Brighton, who has recently exhibited at No. 43, Basinghall Street, and subsequently at the Polytechnic Institution, in Regent Street, a series of very successful results in three-colour photography, produced by a new process which he has for some time been engaged in perfecting, and the full details of which are not yet quite ripe for publication owing to the requirements of patent law.

By the aid of a special camera Mr. Pfenninger is enabled, by a single exposure, to produce three negatives identical in every respect, excepting that each of them is transparent in the parts representing one colour or set of colours, and more or less opaque to the others, in proportion to their colour values. This is accomplished by the use of specially colour sensitive plates and suitable screens as used in orthochromatic work. From these three negative prints are taken on films coated in the usual way with carbon emulsion, of the shade best adapted for rendering the particular colours of the objects included in that portion of the picture. The three film transparencies thus obtained, when superimposed, produce a compound picture, in which the natural colouring is accurately rendered. An instantaneous exposure can thus be made, or a snapshot taken, by the use of sufficiently sensitive plates, resulting in the production of a set of three negatives, capable of yielding, by the aid of the carbon printing process, the series of prints already described, the pigments being readily varied to suit the special tints needed. The opaque pictures produced by Mr. Pfenninger's process were in some cases rather dense and somewhat highly coloured, but obviously the resources of the carbon process are equal to remedying any imperfections of this kind, the tint of the pigment and the depth or density of printing being readily modified in any way desired.

Mr. Pfenninger's lantern slides appeared to be extremely successful. In most of them the transparency left little or nothing to be desired, the pictures registered perfectly, and the carbon pigments were judiciously selected so as to represent the natural colours with great accuracy and delicacy of shade.

Fuller details of the process may be looked for very shortly, and, if the present results may be relied upon, this method of colour photography should represent a distinct advance towards the attainment of the object in view, while the production of a coloured photograph by a single operation, without the aid of dyes or stains to supplement the effect of the light rays, still remains, and is likely long to remain, among the unrealised dreams of the ardent photographer.



A PAPER of great value and importance to the kinematograph industry was read at the Royal Photographic Society, on Jan. 29th, in which Mr. Robert T. Haines foreshadowed the vast improvements and technical perfection that will exist in living pictures in the near future. Mr. Haines, who is a scientist of the first order, as well as a most prolific inventor, dealt at some length on the principles of duplex projection; and followed up his remarks with some particulars of his so-called "Dramagraph."

MR. ROBERT T. HAINES.

We have been fortunate enough to secure the co-operation of Mr. Haines himself in the preparation of an illustrated article dealing exhaustively with his important discoveries and inventions embodied in this instrument. This special article we shall publish in our next issue, meanwhile the following should prove of interest.

The "Dramagraph" is a duplex instrument which projects the two series of pictures in alternation through two separate lenses to a coincident position on the screen. By the aid of two small reciprocating mirrors one light is diverted alternately through each optical set, consisting of a prism, condenser, picture, and lens, so that either one picture or another on the film is illuminated, and during the change from one picture to the other, the parts of the film containing these two pictures remain stationery behind the lenses, while the change is effected by gradually illuminating the one desired to be shown in the same ratio as the one which has been shown is darkened, so that the fractional composite parts of the two pictures simultaneously projected, make a complete picture during the change, with the result that the dark interval, caused in other machines by the absence of light and picture is dispensed with and substituted by picture. The screen is therefore continuously occupied, by the projection of either one or other of the complete pictures on the film of the fractional composite parts of the two pictures to be changed, which make a complete picture.

The "Dramagraph," in addition to obviating flicker, and blurr, incidentally

introduces many important advantages, which but for its advent, would never have become apparent and taken into consideration. Amongst these are the following :—

1.—Owing to continuous illumination there is no reduction or loss of light. In other machines the light is reduced in the same proportion as the shutter bears on the circle, of which it forms a part.

2.—There is no reduction in the strength of the picture, which in other machines, for the same reason, is reduced in the same proportion as the illuminant.

3.—There being no dark interval, the necessity to provide a means for reducing it to a minimum is dispensed with, enabling the mechanical movements to be all performed with equal speed, instead of requiring each picture to be translated in at least one-fourth of the time during which it is stationary and projected.

4.—The mechanical movements being performed by duplex mechanism, the requisite number of pictures are projected, and yet all the mechanical parts travel at only half the normal speed, that is to say, eight translations each per second instead of 16, where 16 pictures are shown per second.

5.—It is only necessary to take and project the number of pictures required to satisfy the analysis of motion, viz., 15 per second on an average, and not such a number per second as will by rapid translation serve to reduce the dark period of flicker which does not exist.

6.—Less area of film is required, even when the same number of pictures are shown as in other machines. By reason of the pictures being side by side on a film which is only half as long, but not twice as wide—a strip equal to one row of perforations is saved.

7.—Owing to the very slow movement of the mechanical parts, instrumental vibration is avoided.

8.—For the same reason, there will be less wear on the mechanism, and the films will be much less liable to become torn, or otherwise damaged.

9.—The slow movement of the machine permits of much larger pictures being shown is desired, giving a much larger, clearer, and brighter picture.

10.—Any of the negatives obtained in ordinary kinematograph cameras may be used for printing the duplex pictures for the "Dramagraph," thus ensuring a monopoly over the special positive film.

11.—The slow speed of the moving parts enables coarser mechanism and cheaper materials to be used, so that machines can ultimately be produced at a lower price.

The great value of the "Dramagraph" lies in the fact that it embodies an entirely new principle, which does not depend, like all other kinematographs, upon "persistence of vision" for its results. The picture is continuous, consequently there is no gap or interval to be covered by any continuing impression of an absent picture.

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W.

OPERATORS' UNION.

SIR,—*Re* your efforts to form an Operators' Union, which has just come to my knowledge, myself, and at least three others, would be pleased to support anything which may be done in that direction, and wish the idea every success.—Yours, etc., "OPERATOR."

SLIDES OF POST OFFICE.

SIR,—Can anyone inform me where I can get a list of the new Scripture slides of Mr. Hole's pictures, mentioned on page 78 of January issue? Also, does any reader know of slides dealing with postal work, especially travelling post offices?—Yours, etc., A. H. VIDLER, Lincoln.

ENGLISH FILM STOCK.

SIR,—Your American contemporary, *Views and Films Index*, proudly quotes the OPTICAL LANTERN JOURNAL in its issue of 12th January, and from your columns takes credit to the trade on the other side for producing superior work in the way of durable films. The writer says that this "is a feather in the bonnet of the American manufacturer." In another column of the same journal a paragraph is introduced which recommends personal cleanliness on the part of the operator as a means of preventing scratched films. The writer says that carbon dust is carried to the velvet lining of the runner by means of the operator's hands. We may be behind America in film durability—I don't concede the point; in fact, I challenge the statement—but we are certainly ahead in machine construction, for velvet linings, or velvet in any shape as a kinematograph adjunct, has been superseded for the past five years in this country, on account of its harbouring the dust of which your contemporary writes, and thus scratching films. May we trouble your contemporary for that feather for kinematographic adornment on this side? Yours, etc., THOMAS CLEGG

[We noticed with some surprise the paragraph alluded to by our correspondent, from which it would appear that we were wholehearted admirers of American goods, and equally vehement decriers of Home workmanship. The view as presented by our American contemporary is not, however, our view at all. We, with shame, confess to an extremely limited knowledge of the qualities of American film stock. What we were careful to say was that an *American* correspondent—in a good position to know—held the opinion that English film stock was inferior to that of certain Continental and American firms, and, from his letter, we gathered that his views were generally agreed with over the water. We should be very glad indeed to learn that the claim had no basis in fact, but assuming, as was not unreasonable, that it had some, at least, we think our comment was justifiable. To what we then said as to the effects of foreign competition in England we adhere completely, but we may say the films alluded to were in this case not of American but of Continental manufacture, and further, that their superior wearing qualities have been admitted both by English makers, and, what is more significant, by English exhibitors. We must decidedly demur to *Views and Films Index's* statement that we admit that, "in texture and strength of material, the American film gives a much longer life and stands rougher usage" than British made films. We merely said, in effect, that such an opinion was *held by the Americans themselves*, and was thus worthy of consideration by firms desiring American trade. We may add

that Mr. Clegg's claim for British made machines is fully borne out by our own experience. We have never yet seen an American machine used for exhibition purposes in this country, and we know two or three makers at home who do a constant and considerable trade with the States.—ED.]

WEARING QUALITY OF FILMS.

SIR,—With reference to a paragraph in your valued journal on the lasting qualities of films, I have been running a bioscope, supplied by the Warwick Trading Co., for the last six years, and I still have some films, which were purchased at the same time, doing good shows; but some I purchased only last year are practically worn out, the film not bearing fifty shows, while others are very good. I have one film, "The Magic Sword," supplied by Paul, High Holborn, six years ago, which is still going its round, which I consider has done quite five hundred shows, and is now as good as many films I have bought as new.—Yours, etc., W. H. DEE, Reading.

THE MISUSE OF THE KINEMATOGRAPH.

A grave question is raised by the reports in the medical press of the exhibition in public of a film of an operation on a woman. This offence against public decency took place on the Continent, and it is necessary, for the good name of the Trade, that it should be stated clearly that such exhibitions are not countenanced, and never will be, in this country.

Before castigating the surgeon for allowing his operation to be reproduced in this manner, however, as some papers show a tendency to do, it is only fair to state the facts as they are known. These are, briefly, that the films were taken for the simple purpose of demonstrating a difficult operation to a class of medical students—not only a perfectly decent, but a praiseworthy use of the instrument. The films were *stolen* from the surgeon and sold to a showman, without the knowledge of the former. The blame, therefore, properly belongs to the kinematograph man, and not to the doctor.

What does not seem to have been generally known is that an action at law followed their exhibition. According to one account, the operator, who must be singularly devoid of tact as well as of delicacy, actually showed the film in a *drawing-room*, with the result that many ladies fainted. It was stated further by one writer that the victim of the operation was present, and instantly took legal steps to restrain exhibition of the film, but this is, as likely as not, a dramatic touch, for which a reporter is responsible. There is no doubt, however, that action was taken, and it was proved, as we have stated, that the show was given without the knowledge of the surgeon.

It is difficult to see where the writer in the *London Argus*, who commented on this incident, got his knowledge of the kinematograph. Says he, in arguing the uselessness of the exhibition:—

> The exaggerated pace of the kinematograph destroys all sense of proportion as to time taken, and makes even a fast operator seem to be a surgical pacemaker. So even as a medium for teaching, which might be an inverted excuse for it, the exhibition is quite useless.

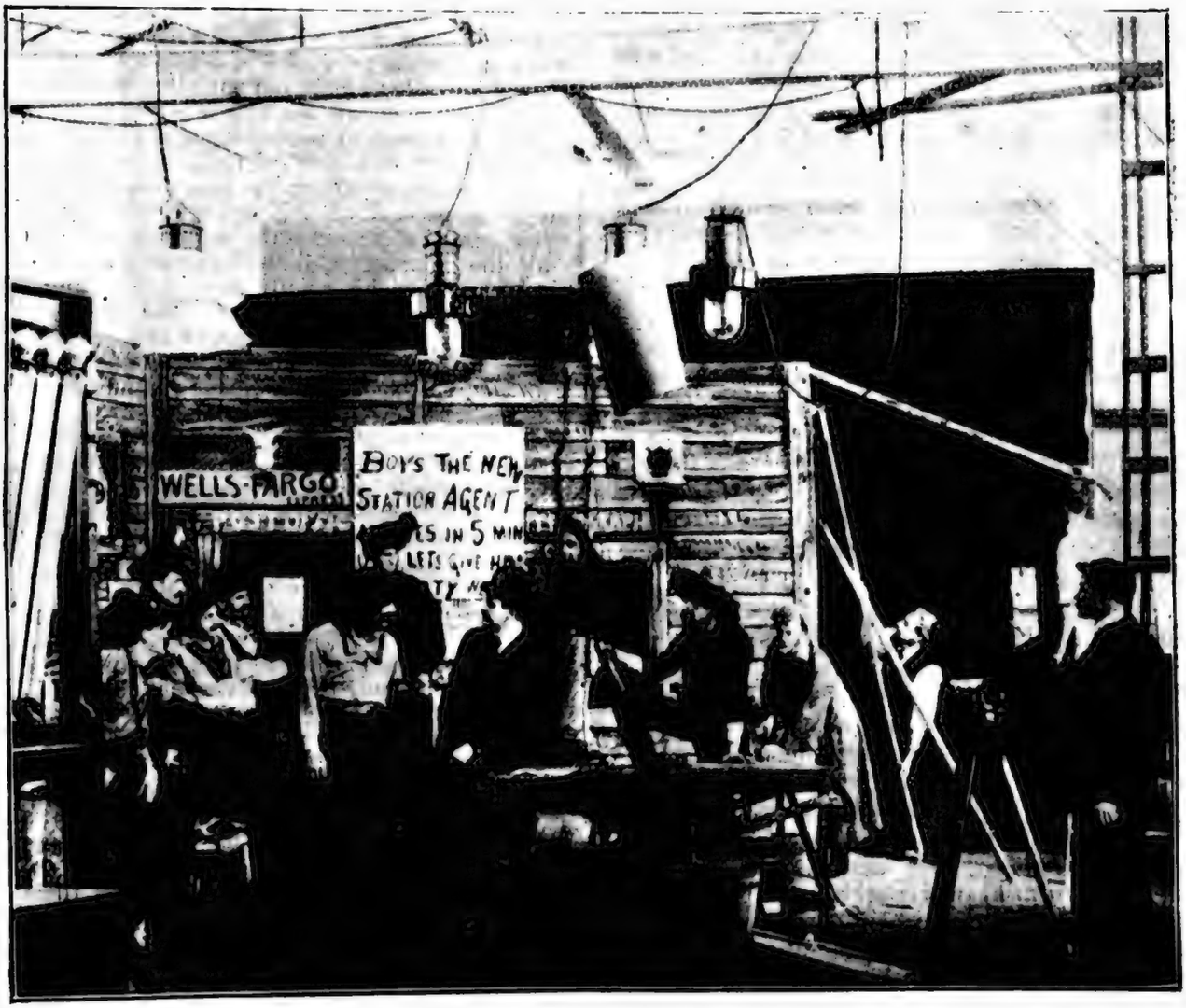
In reply to this statement, a letter from Mr. Urban was sent to the *Argus* and inserted. We extract two or three passages from it:—

> It is rather a pity that the writer of the paragraph should not have sought further information before attacking kinematography as a medium for conveying scientific knowledge. He says that "the exaggerated pace of the kinematograph destroys all sense of proportion as to time taken, and makes even a fast operator seem to be a furious surgical pacemaker." A little inquiry in the right quarter would have convinced him that the rapid action of a surgeon can be reproduced with absolute accuracy of time and movement.
>
> In the instance under notice, the exhibitor's competence to show a surgical film was presumably on a par with his judgment as to a suitable audience—both faulty to a degree: hence the "exaggerated pace." While there is no excuse for such an exhibition to such an audience, the one instance of abuse in no way detracts from the usefulness of the kinematograph as a proven necessary adjunct of the hospital operating theatre; necessary, not for the edification of the lay public, but—in cases of rare, difficult, and delicate operations—for the enlightenment of thousands of students the world over, who are not privileged to witness them.
>
> Kinematographic reproduction permits the most close and leisurely study, by numberless professional men everywhere, of major surgical operations which only occur at long intervals, and are witnessed in their entirety by, perhaps, half a dozen privileged surgeons who are near the operating table. And even these half dozen are only able to take in one phase of the operation—of position, methods, or appearance of the formation or growth under demonstration. It is impossible for one of that half dozen, under non-kinematographic conditions, to note all the proceedings, and he may never have another opportunity before his own skill in a similar direction is called for. By means of the kinematograph the situation is reversed. Six thousand—sixty thousand—students ca now witness these demonstrations of professional skill, not once, for a few minutes, when the mind cannot fix all the important points, but repeatedly, until every detail is memorised.

"The House of Headliners."

VITAGRAPH CO. ESTABLISHED IN ENGLAND.

THE latest important development in the film trade is undoubtedly the opening of an office in London by the Vitagraph Co. of America, and No. 10, Cecil Court will undoubtedly, in a short space of time, be as much a centre of supply to the English trade as are the premises of the other film makers in the same neighbourhood.



The Vitagraph people come with an enviable reputation for sensational subjects —even in America, undoubtedly the home of the sensational film *par excellence*, their subjects have been recognised as of especial merit, and in the same way that Hepworth's name will always be associated with "Rover" and "Black Beauty," and Urban's with travel and microscopical subjects, The Vitagraph Co. is likely to lead as the originators of "thrill" story films. "The Escape from Sing Sing," "Raffles," "The 100 to one Shot," and "The Prospectors," have already been sold and shown in England, and serve as an example of their handiwork.

Mr. Albert E. Smith, treasurer of the company, was in London for a week or so during January, and made the preliminary

arrangement for opening the office, and left Mr. Geo. Smith, as manager, while he took a further trip to Paris, to open out there. In a short time the Vitagraph Co. will also be established in Germany.

A feature of their business here which will please the buyer of films—however it will recommend itself to competitors—is the adoption of the 4d. per foot rate. Recent experience has left no doubt that there is a market for films at this rate, and the price is another inducement which, combined with the great quality of the subjects, should make for the rapid success of the new firm.

The Vitagraph London branch will be a selling one simply, and no subjects will be made in this country.

At the office we were shown two or three of the subjects with which the Company will "open the ball."

First among these was "Foul Play," a subject of 875 ft. The hero is falsely accused of stealing bonds from the safe of the bank in which he works, and, as the real villain has taken the trouble to put them in his pocket, he has some trouble in clearing himself. Of course, a lady comes in—the hero's wife—and it is through her exertions that his innocence is eventually proved. It is a well worked out subject, and some copies have already been disposed of.

"A Race for a Wife" is particularly interesting, because it gives vivid glimpses of the great Vanderbuilt Cup motor race. Other Vitagraph films, which are expected to go, will be the "Mechanical Stuature" (of which we hope to give details in our next issue), and the "Automobile Thieves." The latter is likely to become one of the historical successes of the trade. It is 955 ft. in length, and in all that length there is not a dull patch. One of the incidents will want a lot of beating—the thieves, in their auto, ride up alongside another car and, while both are going at full speed, compel the occupants to hand over their valuables.

Our illustration shows the Vitagraph studio with some of its special fittings for illuminating purposes, and was taken while one of the latest startlers, "The Bad Man of the West," was being staged.

HOW FILMS ARE "FAKED."

Reprinted from "*Ideas.*

PUFFING at your cigar in the stalls, you have been watching carelessly the screen as some incident has been in progress. The pictures represent a man standing in the middle of the road. Then a steam roller slowly moves across the line of vision of the camera. It is overtaking the man, yet he continued to read his paper with an amazing concentration of attention.

Suddenly you hold your breath. The thing is upon him. Heavens! He's under and is slowly being crushed out of existence. Is this real? Was it the view of a real tragedy? No. If you care to drive out with the operator and the actor you will see how it is "worked."

A lonely stretch of road is chosen, and here the steam-roller—a real corporation machine—is in attendance. Then the man commences his fatal perusal of the newspaper. The roller comes along, and the man stands still until the machine actually touches touches his heel. Then he quietly steps aside—and cracks a joke with the driver! But in the meantime the operator has ceased to turn the handle of the camera. Then, with not the slightest rush, a dummy, dressed exactly like the man who has escaped death by the margin of an inch, is placed in front of the roller. Marks have been made on the road showing the exact route taken by the machine, and these are now followed on a second journey until the man—the dummy now—falls and is flatted ou beneath the great heavy wheels.

Then the man at the camera stops again. The roller pulls up, and an india-rubber suit takes the place of the dummy beneath the roller. The handle is going again now and the roller rolls on, to show the outline of a figure lying on the road it has just traversed. It looks as though the man has been flattened to the proverbial pancake!

Enter along the road two cyclists, who, instead of weeping at the unfortunate fate of the deceased man, laugh uproariously. They bring out their pumps, and proceed to blow wind into the figure. Of course, as it is the india-rubber suit, the figure begins to swell. Then there is another pause while the real man takes the place of the suit—and the episode ends with the man jumping up and waving his hand to the audience.

One sentence expresses the entire business of arranging these pictures. It is the art of substitution.

Now, I will conduct you to the stage owned by Messrs Mitchell and Kenyon, makers of films, in Blackburn. We step across from their office in Clayton-street. and, passing

down the side of a small chapel, open a door that leads to a piece of waste ground.

On the one side the space is bordered by the roofs of the houses down in the street. There is an ugly wall to the right, while in front we see a high wall, in which are several gratings. There is an outlook of housetops and irregular walls, some broken. And in the corner near to the bethel is the stage.

It swing up and down like a drawbridge, and when it is down a slight interior is seen under a rough shedding. When the stage is up it acts as a wall to the shed, and here the "properties" are kept.

Did ever acctor tread so rude a stage? Yet many actors have strutted upon it. The "professional" is necessary for this work. An amateur might smile in the wrong place, by that one sign turn tragedy into a farce, and cost the firm many pounds, as the pictures would needs have to be retaken from the beginning.

On this little stage grim tragedies have been enacted. There have been seen here the atrocities of the Congo, the imprisonment of criminals. Little homely stories have run their length to a finish of happiness, and there have been wild burlesques. A doctor has stooped over a dying husband, hospital nurses have busied about the beds of the sick. Romance in the daintily-decked person of one-and-twenty has loitered here as though it were a spring garden—all on the rough stage in the heart of a black and smoky town.

Messrs. Mitchell and Kenyon gave one very interesting illustration of how pictures are "faked," though they do not like the use of that word, as it implies dishonesty where none is practised. Some time ago they produced a film representing a mine disaster. It was about 800 feet long. This is by no means a striking length as films go, but, nevertheless, it contains nearly 13,000 photographs. The sightseer watches the miner leave home and walk to the pit mouth. Here the machinery at the top is seen in operation, and the pit-brow girls move about, guiding the trucks. Then the miners step into the cage, and it descends. All this is shown by photographs from life.

But how shall the working of the men below be taken? Flashlight photography cannot be employed, for the light has to be continuous for this work. Luckily, Messrs. Mitchell and Kenyon, after travelling hundreds of miles in their search, discovered a seam of coal which had been left bare by miners who were digging in the open for other minerals. Thus, though it was in the daylight, they had all they required for the working of an actual coalpit.

They set miners to work to burrow into this seam of coal, having the tunnel properly timbered, rails laid down, and trucks working. Now they wished to represent an explosion resulting in much injury to the men. And this is how it was done: A mine was laid at the mouth of the tunnel, and this was fired electrically. The tunnel, of course, at once filled with smoke. At this moment the operator ceased turning the handle. The smoke cleared away. Then the timber roofing was pulled down, several men lay down and were covered with "wreckage," the truck was thrown from the rails. Everything was placed in disorder. Then another mine was fired exactly the same as the first. One again the tunnel—now dilapidated—was filled with dense smoke. This was the moment for the man to commence turning the handle again. It picked up the series of pictures just where it had been left off. The smoke cleared, and, behold! a scene of disaster.

Here is the explanation of such scenes as that of persons seen banging a baby about:—Real baby until the moment it is thrown violently to the ground. Just prior there has been a pause and a dummy substituted. This is how some of the "atrocities" of the Congo were represented

---

The Palace Theatre.

Was the scene of a living picture matinee, under the auspices of the British South African Company on Feb. 12th. The main features of the exhibition were some exceptionally good views of the Victoria Falls, of Diamond mining, and of a Hippopotamus hunt on the Zambesi, while another interesting film was that shewing how the dream of the railway "From Cape to Cairo" is being realised. The railway track is laid at the astonishing rate of a mile an hour. Some of the views of the Zambesi bridge were also excellent.

Pathé Frères.

Through their various branches all over the world expect to sell at least 500 copies of every film put on the market. Every film as soon as developed is submitted to M. Pathé, and if he passes it, 500 prints are at once taken. Often further copies are called for. Unless a film is expected to sell to the extent of 500 copies it is not printed from at all.

Moving Picture
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Round and About.

Trade Change.

Mr. Brown of 3, Cecil Court, has been appointed agent for the films of the Edison Manufacturing Co, the Clerkenwell Road office of the concern having relinquished the sale entirely.

Good Business.

Mr. R. W. Paul's showroom at High Holborn recently presented the curious sight of a projection room, lacking a kinematograph of any shape or size. The demand for machines had led to even the projector used by the firm itself being sent out.

Mr. A. H. Malden.

Is lecturing in various parts of the country on "Scotland," and showing the exceptionally good series of Scotch films recently put on the market by the Urban Co. From newspaper reports he is getting big receptions everywhere.

Film Show in a Chapel.

One of the chapels in Paris closed by the working of the French Separation law, has been opened as a kinematograph show. As will be remembered, the Rev. Wilson Carlile, at his Church at St. Mary Axe, uses suitable films and slides as a part of the service.

"Living Pictures"

As advertised at the Palace just now, are representations of paintings by Millais and other famous artists, by living models. This class of turn was very popular a few years ago and is still invariably well received at amateur theatricals, but the kinematograph really put it out of the bill as a music hall hit.

Belfast.

At St. Bridget's Sacred Heart Society entertainment held at this town recently, a kinematograph exhibition composed solely of pictures from the Bible or of such a nature as to point a moral lesson, were shown by Mr. Lizars. This is perhaps the first programme of films only appealing to Catholics ever shown, at all events in Belfast.

Not a Typical English Welcome.

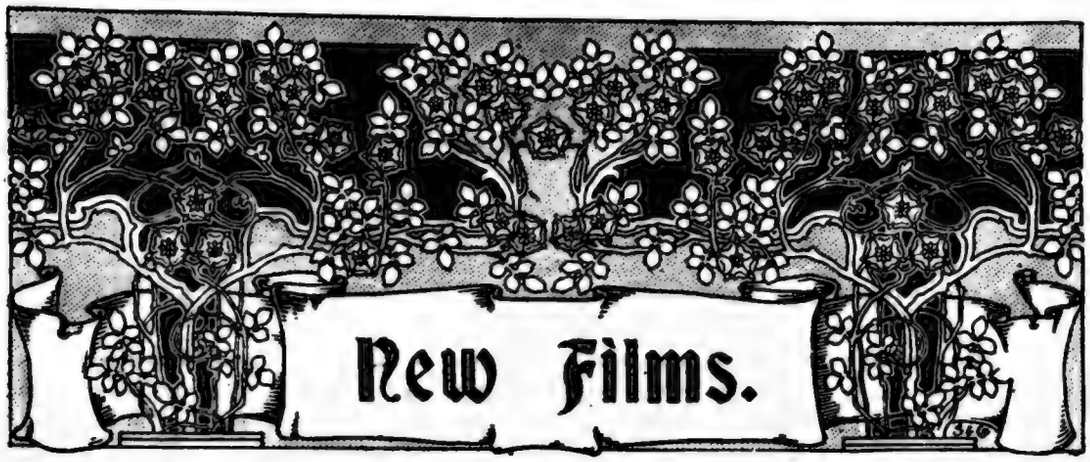
The first experience of the Vitagraph Co. in England was not altogether a pleasant one. Two "unemployed" deliberately smashed the plate glass window of the office and then gave themselves up at the nearest police station. The reason they gave for their action was that they were starving and desired to go to prison for a time. Their case was adjourned to the next sessions when it came up at Clerkenwell.

Scriptural Slides.

Messrs. Walter Tyler have just published an exceptionally good series of nineteen slides under the title of "The Holy Places of Jerusalem," of which they possess the copyright. Some of the most interesting are "Garden of Gethsemene," "The Interior of the Room of the Last Supper," "Mount Olivet" (site of the Ascension), and two views of the Hill of Calvary.

The Picture which was Never Taken.

If the kinematograph flies at high game, says the *Globe*, the business becomes expensive for all concerned. This is brought into clear relief by a case just decided in the Paris courts, which has the further interest of introducing us to an old friend in the person of Count Leontieff. In 1901 the Count once more took the way of "the mountains of Rasselas"—not this time to conquer new worlds and incidentally to found queer companies, but for the simple purpose of getting cinematograph records of the Emperor Menelik, his courtiers, and of court life at Adis Abeba. An operator was to follow the Count, who went first, and organised a big escort, besides "softening the ground" in advance with presents of hundreds of rifles and thousands of cartridges to chiefs by the way. After all this the operator never arrived, and the Count has sued the cinematograph company for damages in Paris He obtained a judgment for £880.



Manufacturers would oblige us by sending on details of their new subjects as soon after production as possible, and in no case later than the 10th of the month. A list similar to those below, giving title and length, is sufficient, but this may be supplemented by further particulars of the subject at the discretion of the maker.

A feature of the films shown us this month has been the preponderance of good short subjects of from 150 to 500 feet. We are sure the trade will welcome these, for many exhibitors have complained that the average subject is too long. As regards interest and photographic quality, this month's output was even better than the fine batch we noticed in January. All firms agree that the demand is keeping up in a highly pleasing manner, and there is no doubt that, as should be the case in every healthy trade, sales have been larger than in the corresponding month of the previous year.

Urban Trading Co.

Trip through Borneo	...	..	490 feet
Ski Jumping at Christiana	...	...	150 ,,
Flashes from Fun City (Olympia)		...	200 ,,
The Yokels' Love Affairs	...	...	500 ,,
His Wife's Birthday	...	...	275 ,,

We were shown an exceptionally good selection of subjects at the Urban headquarters, and there is little wonder that the Company is so busy when one considers the quality of their films, and the fact that they sell them at 4d. per ft. It is seldom one sees so many subjects of diverse character as at Rupert Street, and the batch above is representative in that sense. The Borneo film is one of the best we have seen, even at this home of beautiful panoramas, and it is notably stereoscopic in one part. Into 490 ft. of film there seems to have been crammed a representation of almost every aspect of life in Borneo. The pictures were taken by the Urban Expedition which recently set out through Africa—"From Cape to Cairo"—the expedition, it may be said in passing, is, at the moment, still on the road. It opens with a railway run, giving glimpses of beautiful scenery, then a fine view is given of some rapids and of the Expedition fording the stream. Afterwards we are given glimpses of some of the industries of the country, natives being shown getting manganese ore, tapping trees for rubber, and picking and sorting tobacco leaves. Then there is a picture of the native convicts being searched and afterwards dining, and the film concludes with a realistic picture of a native war dance and a march past of native troops. We must not omit one of the most interesting sections of the film, however. This shows the natives felling the sago palm, and the logs being hauled away by buffalo, a swimming race between native boys, and a graphic picture of a herd of the buffalo taking to the water. There is a very pretty effect as the animals swim out, only their black heads being visible.

"Ski Jumping" is a vivid representation of a sport which compels admiration, but will not stimulate emulation in the average person's breast. There is something startling in the height which the competitors leap, in the express rate at which they shoot along on the frozen surface of the snow, and in the fact that they walk off uninjured, after seeming from the picture on the screen to have been mangled beyond repair. The Urban operator has caught all the exciting incidents, the effect as the "ski-er" flies almost over the camera being very good.

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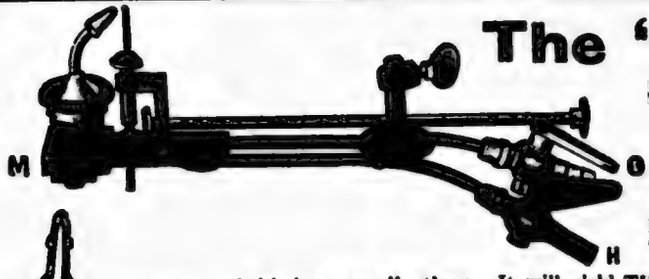

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CHURCH ARMY LANTERN DEPARTMENT,

14, Edgware Rd., nr. Marble Arch, London, W.

"Flashes from Fun City" shows "Tweedledum and Tweedledee"—the two baby elephants christened by Miss Marie Studholme, and some lion cubs which were born only last August. Despite a reluctance to face the camera on the part of the latter, they make a very pretty picture as they are placed standing on the ground. One of the infants is seen taking his nourishment from a feeding bottle, a close view being obtained. The film also includes a group of the native attendants of the animals, and the pictures of the elephants are just as interesting as those of the cubs.

The remaining two films are good comics, with a certain similarity. We like the second best. From the moment he sets out with some money to buy things with which to celebrate his wife's birthday, until he returns in disgrace, the hero never fails to be amusing. He goes to several shops, but too often to the beer shop, and soon reels as he takes his way home. He falls foul of several people, gets pushed in the river, takes off his clothes to dry them, gets them stolen, and arrives home in an indescribable condition. The picture concludes with his wife holding his head under the tap to bring him to a proper sense of his misconduct. "The Yokels' Love Affairs" shows the natural outcome of jealousy between two aspirants for the hand of a lady. She, fickle thing, favours first one and then another, and there is some feeling as a result, which ends in more than one humorous tussle between the two heroes. The culmination comes in a blind-folded battle between them, which is one of the funniest things of the kind we have seen.

Walturdaw Co.

Life on an Ostrich Farm	270 feet.
The Poet's Dream of Fame	305 ,,
The Rag Dealer's Daughter	640 ,,

The first of the above subjects is stated to be the first film taken of the very interesting industry of ostrich rearing. The eggs are shown, the various periods of incubation, the bird newly hatched, and at different periods of its life, and finally the gathering of its plumes. The rage for knowing how everything is "done" should alone ensure the success of the subject, which should certainly be a revelation to members of the fair sex, who have appreciated ostrich feathers without knowing how they were obtained. The second film is a good comic. The poet goes to a newspaper office, but the editor has met him before, and expedites his departure with some roughness. Next he spouts in the street, but gets "run in," and when at last he gets on the platform his reception is extremely unfavourable. The last subject is the latest "Cines" subject, and is a good melodrama.

Hepworth & Co.

Dinant to Reviére (Panorama)... ...	325 feet.
The Nun	525 ,,
Pillage by Letter Box	300 ,,
Little Meg and the Wonderful Lamp	525 ,,
The Duck and Barrow Race	100 ,,

The versatility of this firm is amazing. Month after month they issue a large number of subjects, and yet there is no falling off in quality or interest. For bizarre plots and interesting effects their comic and sensational subjects will want a lot of beating, but, as in the first of the above list, they can also produce a fine picture of natural beauty when necessary. This panorama is an addition to the pretty Belgium series, taken along the river Meuse, and the towering rocks on either side make the picture an impressive one. "The Nun" begins with a handsome youth and maiden making love beneath a tree. To them enters the maiden's stern parent, who forthwith fells the youth to the earth with a club and takes off his daughter to a convent. The lover comes to, and asks to see his sweetheart at the convent door. He is refused, and decides to force his way in. A convenient tree provides the means—he climbs up, forces a window, and enters. He finds his love in the kitchen, and she hurriedly conceals him in a big chest as the Abbess enters. The Abbess lifts the lid of the chest, never suspecting what it contains, and the girl in her fear drops the basin in her hand, the Abbess ringing the bell in anger and the Abbott and a number of nuns rushing in. The girl is led away for punishment by the nuns and the Abbott is left alone, and receives an unpleasant surprise when he is suddenly seized from behind and a dagger held close to his throat. With this means of persuasion at hand, he changes clothes with the youth, who then forces him to get into the chest and goes off after the girl. That he releases her, goes without saying, and the matter ends happily as they leave the building together.

"Pillage by Letter Box" is one of the best comics shown us for some time. The central idea of a dummy pillar-box containing a thief is excellent. The scene opens with a gentleman at his desk receiving a visit from a traveller, from whom he orders some goods, and promises to send a cheque. Two rogues

Views and Films Index

is the only paper in the United States devoted to the trade interests of

Moving Pictures, Stereopticons and Slot Machines.

Reaches all enterprising Vaudeville Theatres, Summer Parks, Managers of Moving Picture Shows and Showmen.

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NEW FILMS.

Now Ready.

A Woman's Sacrifice.

A dramatic film in six scenes. Length 340 feet.
Price £8 10s.—subject.
Code word "Sacrifice."

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Intensly interesting and fine quality. Length 395 ft.
Price £9 17s. 6d.—subject.
Code word "Herrings."

The New Apprentice, or, Fun in a Bakehouse.

One long laugh.
Length 300 ft. Price £7 10s.—subject.
Code word "Apprentice."

The Fairy Godmother.

A film for the Christmas season. Length 140 feet.
Price £3 10s.—subject.
Code word "Fairy."

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Telephone 11414 Central.

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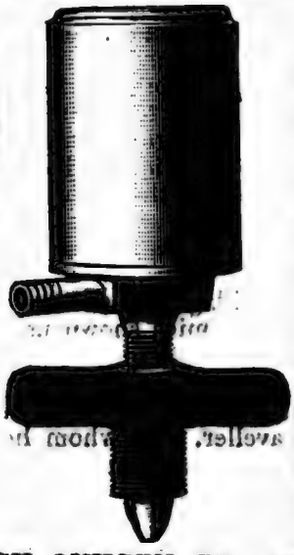
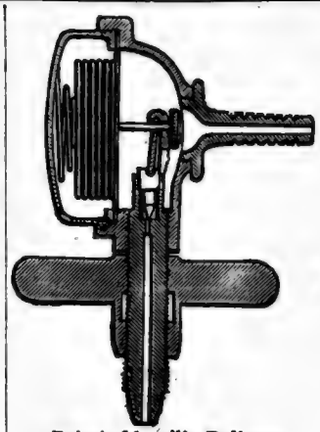
With or Without PRESSURE GAUGE.

Prices:

Regulator only	20/-
Do. with 4 in. Through Passage Gauge ...	57/6
Do. with 2½ in. Through Passage Gauge ...	46/-





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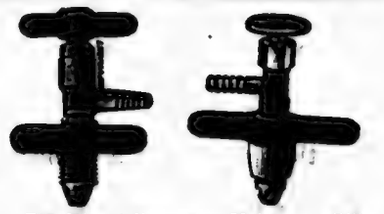

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Double 8/- Treble 10/6

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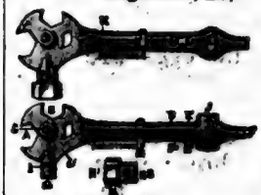

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5½ in. 5/-; 7 in. 6/6

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Blacked 1/9 Plated 2/-

Dbl Union (any ptn.) for decanting 6/-, without Gauge Connection, 5/-

Tee Piece for Rubber Tubing, 9d.

Nipple and Union (any ptn) Light 2/- Heavy 2/3

Tee Connection for Gauge & Regulator, 6/6

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SCOTCH & IRISH OXYGEN CO., LTD., Rosehill Works, Polmadie, GLASGOW

peep into the room, see what he is doing, and steal out again. Their plans are made obvious when they are seen putting the finishing touches to a large pillar-box, in a quiet place. Then the gentleman is shown coming from his house and putting his letter into what he takes to be a pillar-box. After he has gone the "pillar-box" walks off, a look out being kept by a confederate for the police. The natural result is that the person to whom the cheque was due comes round in a fury to know why it has not been sent. A dispute ensues, which ends in him being kicked down stairs, but he fetches a policeman and they chase his erring customer down the road. By a stroke of good luck he runs into the dummy box again, and the thief is discovered inside with the cheque in his pocket.

"Little Meg" and "The Duck and Barrow Race" belong to very different classes of subject, but both are good; the latter for its uproarious humour, and the former for the cleverness with which an exceptionally ingenious plot is worked out. Meg is a poor little girl who, being taken to a pantomime by some charitable rich people, is much impressed by the wonders which the lamp performs, and becomes desirous of obtaining it to help her mother, who is forced by reduced circumstances to live in a garrett. She is given to the police by an attendant who sees her taking it, but her rich friends come to her aid in time, and, discovering her reason for the action, quickly make the poor woman happy by stores of good things and a present of money.

Queries.

37. Can anyone inform me where I can procure small masks for holding cut up films for distribution at shows, or give me any method of making same?—J. H. DRAYTON, Ventnor

38. I should be glad of advice as to the use of an illuminant for the bioscope. I give occasional shows at private houses and small halls, where electric light is not available, and the oxygen cylinders seem very cumbersome. Has any reader tried the methylated spirit incandescent lamp mentioned in January issue? I want a good light but not a very powerful one.—J. McA., Edinburgh.

Miscellaneous Advertisements.

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TO Lantern Exhibitors—A Steward's Premier Triple Lantern with 2 sets of Lenses for large or small halls, expensive Limelight Jets all complete. The finest instrument ever made, cost £160, price only £40 cash.—EXECUTOR, 221, Temple Chambers, E.C.

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12 SLIDES, "Robinson Crusoe," 9d.; 13 Coloured Photo Slides, "Jersey," 3/-; 13 Slides "Nature's Curiosities," 9d.; 16 Slides, "London," 1/3; Cloth Covered and Patent Box for 100 slides, good as new, 3/-; Wooden Box for 100 slides, 2/-.—A. Z., care of Optical Lantern Journal, Tottenham Street, London, W.

FILMS.

"DOWN where the Wurburger Flows," comic (Edison), 80 ft., new, no join, 25/-—E. EDWARDS, 11, Tottenham Street, London, W.

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TO Lecturers and Entertainers—Advertiser with high class apparatus is open to book engagements for illustrating Lectures, etc. Dioramic views and effects a speciality Lime Light.—11 Heath Hust Road, Hampstead.

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Foreign Trade.

"I have obtained an Edison Kinetoscope and a Paul's Animatograph, and am indebted to you for the addresses of these firms."

The above is an extract from a letter received from a correspondent in Barcelona, Spain, and is of interest to manufacturers as showing how exhibitors in all parts of the world order their goods through the "O.L.J."

The writer is now numbered among our subscribers. Don't you think it would pay you to take a space to get his order, and that of the other "O.L.J." readers throughout the world?

9-11, Tottenham Street, W.

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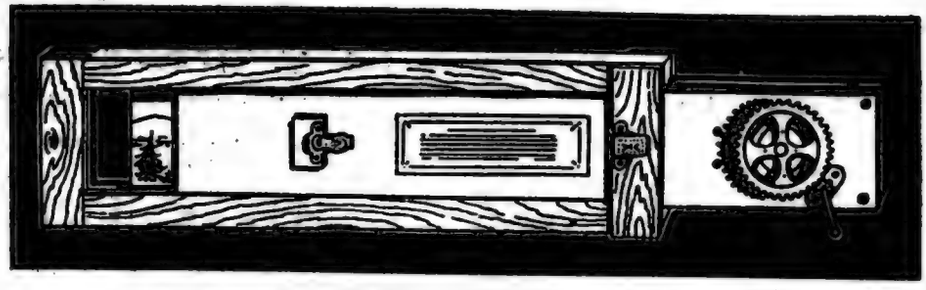
Multi-Plane Carrier and Transparencies for Direct Stereoscopic Lantern Projection.

Provisional Patents.

With Plain Photographic Slide, 10/6 Post Free.



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NO analysers or glasses to trouble your audience with. **NO** additional apparatus required.
NO Special Illuminant. **NO** flicker. **NO** trouble. **NO** experience wanted.
The most charming and unique display, suitable for introduction at intervals.

A pleasing variation in a Lecture Discourse.
A welcome rest to the eyes in a Living Picture Show.

Ordinary Slides will not do, but a close examination of the various sets supplied with the "Multi-Plane Carrier" reveals how customers may make their own slides from their own negatives.

PRICES.

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The "Multi-plane" Carrier, together with a set of photographic slides, plain ..	**10/6**	Abroad **12/6**
Ditto, with hand coloured slides	**15/6**	Abroad **17/6**

If further particulars required send stamp. The size of the Carrier is 4 in. by $\frac{7}{8}$ in., therefore it can be inserted and used in the stage of any ordinary lantern.

J. RICHARDS, Tunbridge Wells, writes—"Multi-Plane Slide Carrier to hand yesterday. I am very pleased with it. It gave a great deal of pleasure last evening."

Similar complimentary remarks are coming from various sources.

Order direct from the Manufacturer and Patentee—

THEODORE BROWN, Stereoscopic Specialist, 26, Drummond Road, Bournemouth.

At the top of Mount Pontofino, Genoa there is a first class restaurant, fitted with kinematographs and gramophones for the entertainment of visitors.

The "Chronicle" L.C.C. electioneering films were made by the Urban Trading Co. during December, and, considering the conditions under which they were taken, are exceptionally good.

That enlightened person, the Ameer of Afghanistan, is strong on the kinematograph. One of the illustrated papers shows him demonstrating to his Court on this instrument, and states that he is never tired of dilating on the pictures as he shows them. It is the Court which is tired.

Messrs. Gaumont & Co. were originally given a month's contract at the Hippodrome for the Chronomegaphone. It is now showing for the ninth week, and seems likely to stay another nine. It is whispered to us that the price paid for this turn is one calculated to make the average exhibitor's mouth water.

Only those who have had an opportunity of making a comparison can have any idea of the extraordinary difference made to a picture show by appropriate dialogue, whether supplied by an assistant or by a talking machine. We are surprised it has not been recognised by showmen to a greater extent.

It is interesting to notice, by the way, that a connection has always existed between the phonograph and kinematograph trades, though the union of the two instruments, which seem obviously made to supply each other's drawbacks, has only been successfully attempted recently. The Edison Manufacturing Co. is another firm of film makers who also make phonographs and records.

We saw a rumour in a phonograph trade paper recently that Pathé's were at work on a machine for synchronising living pictures and talking machine records. We have no official information to that effect, however. There is no doubt that, as record as well as film makers, Pathé's have exceptional facilities for securing a good repertoire.

The music hall dispute had surprisingly little effect on the film trade, and that little was in the direction of stimulating sales. Apart from the limited number of halls affected—at least up to the time of writing—the lack of other turns in many cases led to a much longer living picture show being given. No operators were involved in the strike, for reasons explained elsewhere.

There are signs that the popularity of "song scenas" are on the increase. The success almost invariably attending the illustration of a popular song by a good series of slides has been noticed for a long time, but an unaccountable lack of enterprise has prevented the managers making the most of it. This is quite unaccountable when the artistic excellence of many of the sets is remembered.

At a well-known London Variety Theatre, the lowering of the sheet for the bioscope show, is the signal for those at the bars to desert them and secure a seat. The living pictures have each week the same effect as a £100 a week star. Some day—in the far distant future—other managers will realise that the public prefers a *good* bioscope show to an indifferent artiste with an indifferent song.

Shakespeare's Advice

to all Lovers of the Artistic.

R ead it over!	Two Gentlemen of Verona, act 2, scene 3
E xpress and Admirable!	Hamlet, act 2, scene 2
A nd you shall help!	Winter's Tale, act 3, scene 3
D ost thou love Pictures?	Taming of the Shrew, act 2 (Introdctn.)
T he very latest!	2 Henry IV., act 4, scene 3
H ath made me Publisher of this!	Two Gentlemen of Verona, act 3, scene 1
E ver read! could ever hear!	Midsummer Night's Dream, act 1, scene 1
O ur Lanterns!	Merry Wives, act 5, scene 5
P raised in every Town!	Taming of the Shrew, act 2, scene 1
T rial shall better publish his commendation!	Merchant of Venice, act 4, scene 1
I am put to know that your own Science exceeds in that	Measure for Measure, act 1, scene 1
C ontains my Picture!	Merchant of Venice, act 2, scene 7
A pply thy latest!	Troilus and Cressida, act 1, scene 3
L et me inform you!	Measure for Measure, act 3, scene 2
L ook here upon this picture!	Hamlet, act 3, scene 4
A ll occasions do inform!	Hamlet, act 4, scene 4
N ow appears you need my help!	Merchant of Venice, act 1, scene 3
T herefore, bear you the lantern!	Much Ado, act 3, scene 3
E ach in either side give the all-hail to thee!	Coriolanus, act 5, scene 3
R ather proved the sliding!	Measure for Measure, act 2, scene 4
N ot to be equalled!...	Winter's Tale, act 5, scene 1
& of ourselves we publish them!	All's Well, act 1, scene 3
C an inform me!	Hamlet, act 1, scene 1
I nstruct her fully in these sciences	Taming of the Shrew, act 2, scene 1
N ecessitated to help!	All's Well, act 5, scene 3
E nvy your great deservings and good name!	Winter's Tale, act 5, scene 3
M y Guide and Lantern!	2 Henry VI., act 2, scene 3
A ll the Pictures fairest lined!	As you Like it, act 3, scene 2
T he Sciences that should become our country!	Henry V., act 5, scene 2
O ur catch, played by the picture!	Tempest, act 3, scene 2
G reatest admiration	Henry V., act 4, scene 1
R ight idea	Richard II., act 3, scene 7
A constant will to publish!	King Lear, act 1, scene 1
P rove the better by the help!	As you Like it (Epilogue)
H ath made his Journal!	Measure for Measure, act 4, scene 3
J udge fitly of his worth!	Coriolanus, act 4, scene 2
O rde the trial!	Richard II., act 1, scene 3
U nto their latest!	Titus Andronicus, act 1, scene 1
R epair to help him!	Two Gentlemen of Verona, act 4, scene 2
N oted thee always wise!	Timon of Athens, act 3, scene 1
A nd show you the Picture!	Twelfth Night, act 1, scene 5
L et me read!	Two Gentlemen of Verona, act 3, scene 1

On reading down the side, the initial letters of the foregoing Quotations, it will be found that Shakespeare's Advice to all Lovers of the Artistic is to:

Read "The Optical Lantern & Kinematograph Journal."

Every Number is Profusely Illustrated. *Single copy, by post, 3d.* *3/- per annum, post free.*

Offices:—9 & 11, TOTTENHAM STREET, LONDON, W.

The following characteristically modest communication was among our letters the other day. We need hardly indicate its authorship.

"The combination mentioned in the editorial note of your last issue is incomplete. Pathe's show of projections and machinery at one side of the Alhambra door, and a cheap German toy on the other, serve as a sort of frame to the complete and perfect exhibit of films as they are daily presented inside the Variety Theatre which separates the two shops."

Among a number of interesting shows given during the past month was one to 2,000 boys and girls at the 32nd annual supper to needy children given by Dr. Barnado's Homes at the Edinburgh Castle, Limehouse.—The well known Mr. Gardiner of Aberdeen gave a long show at the Trades Concert there. Mr. J. A. Groom gave a successful show at Southampton in aid of the Flower Girls Mission and realised £340 for the charity. Mr. Groom showed a special series of pictures of the Mission's Orphanage which were received with immense applause.

An American trade contemporary estimates that film shows would almost double in numbers if a non-inflammable film were introduced. At present, there are many difficulties in the way of would-be exhibitors. Many proprietors will not let premises for what they consider a dangerous purpose. The ever-present danger of burning a valuable film, for which payment has to be made to the hiring firm, and the prejudice of the public owing to the alleged "danger" of living picture shows, are other factors which tend to restrict the trade.

A Kinematograph Exhibition, in connection with the Church Missionary Society, was held during January at Holstein Hall, Weybridge. The films represented an expenditure of some £600, which was contributed by a lady subscriber to the Society, in order that phases of the work as it is actually carried on in the mission field might be presented to audiences in this country. The lecturer was the Rev. E. Guilford, of Tarn-Taran, Punjaub, who has spent a quarter of a century among the Sikhs and lepers. The possibilities of the kinematograph in propaganda work seem to be becoming realised.

An American Exchange states that one Anthony Fiala, an Arctic explorer, has taken a series of films of Arctic subjects, many of which it is said were secured while the temperature was 50 degrees below freezing. The intense cold had such an effect on the ordinary celluloid film that it cracked into fragments, and a substitute had to be found. The report does not say what was used in the place of celluloid. It is rather remarkable, too, that more has not been heard of Mr. Fiala. He could not have got far into the Arctic regions. Besides, what is there to take up there? Ice and snow must give a terrible sameness to the appearance of things.

S. P. C. FILMS.

LATEST SUBJECTS.

THE BULL-DOGS OF BRITAIN.

Fine animal studies. These bull-dogs are the prize dogs of the world.

Excellent Quality

Length 170 feet.

Price **£4 5s. 0d.**

Code Word "Bull-Dogs."

The S.P.C. Bioscope £15 nett.

A Revelation in Cinematographs.
Have you seen it?
— *Send for full particulars.* —

THE GRANTHAM RAILWAY DISASTER.

The film opens with a moonlight scene of a G.N. express dashing through Grantham Station at sixty miles an hour. Afterwards showing the wreckage caused to the ill-fated train.

Length 110 feet.

Price **£2 15s. 0d.**

Code Word "Grantham."

THE TROUBLES OF THE TWINS.

A very humorous picture dealing with the troubles of Twin Brothers who are so much alike that endless troubles ensue.
Length 466 feet. **£11 13s. 0d.** Code Word "Twins." 20 per cent. cash discount off all our films.

SHEFFIELD PHOTO CO., Cinematographists, 95, Norfolk St., SHEFFIELD.

Telegrams: "Photo, Sheffield." *Telephone* 3891.

Sole Wholesale Agents: BUTCHER & SONS, Camera House, Farringdon Avenue, E.C.

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Bound to draw crowds.

You can bill the largest city or smallest town with first-class printing at very small cost.

Send list of subjects and we will let you know what we can do.

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FOUR PENCE per foot nett.

A NEW COMIC NOVELTY.

THE MECHANICAL STATUE,

AND THE INGENIOUS SERVANT.

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A Film full of humorous oddities, laughs and comical surprises.
Length 480 ft. The Subject, £8 os. od.

OUR LATEST DRAMATIC SUCCESSES.

FOUL PLAY.

THE STORY OF A FALSE FRIEND.

Highly Sensational, a Splendid Plot, and a Pleasing Finale.

Length 875 ft. The Subject, £14 11s. 8d.

THE INDIAN'S REVENGE.

FASCINATING WESTERN STORY.

Fine Photography, beautiful Scenery, and a Soul-stirring Plot.

Length 795 ft. The Subject, £13 5s. od.

The "House of Headliners," originated and control exclusively the following great Films:

Raffles, the Amateur Cracksman	1050	Post no Bills	485	All Aboard	485
The Servant Girl Problem	800	Lost Collar Button	430	The Jail Bird	610
Licence No. 13; or The Hoodoo Automobile	750	Man Wanted	300	'Frisco Earthquake (sold in any length)	1500
Sherlock Holmes; or Held for Ransom	725	Please Help the Blind	460	The Snap-Shot Fiend	610
Black and White	470	Funny Faces	230	The Acrobatic Burglars	660
The Escape from Sing-Sing	775	Flags and Faces of all Races	365	The 100-to-1 Shot	640
Burglar Bill	210	The Modern Oliver Twist	800	Secret Service	655
Moving Day	790	Man with the Ladder and the Hose	475	A Race for a Wife	850
Monsieur Beaucaire	615	Nobody Works like Father	690	Mother-in-law	620
		Love Wins Out	720	A Midwinter Night's Dream	600
		The Prospectors	770		

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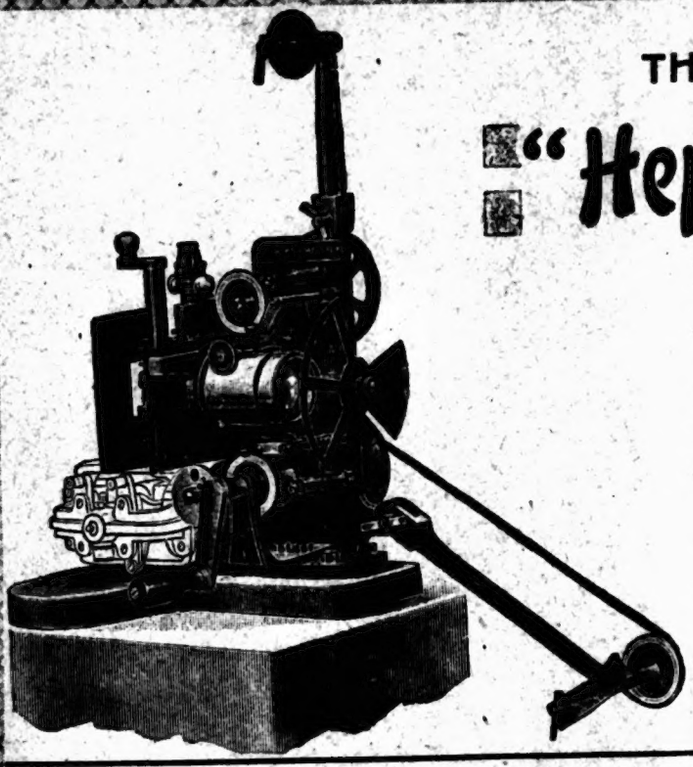
London, W.C.

NEW YORK: 116, Nassau Street. CHICAGO: 169, Randolph Street. PARIS: 15, Rue Saint Cecile.



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"Heptoic" Projector.

The Mechanism shown with large-size Darlot Lens, Heat-Shield, Automatic Cut-off, Shutter, Spool Support, Automatic Take-up, Lantern Objective, with Flash Shutter, Extra "Gate" Springs.

Polished oak sliding base, with massive brass swivel attachment, adjustable stops.

Large-size Russian Iron Lantern with Polished Brass Slide Stage, Carrier-Grip, Telescopic Draw-Tube, Meniscus (Herschel combination) Condenser.

The Outfit complete, £33 6s. 8d.

DISCOUNT ON APPLICATION

Special Hepwix Films.

No. 1237. Little Meg and the Wonderful Lamp. 525 feet. Price **£13 2s. 6d.**

A poor little child, selling odds and ends on a tray, is befriended by a rich family who feed her and take her to see the pantomime of "Aladdin." Impressed by the wonderful things which happen when the lamp is rubbed, the poor child goes to the theatre and takes it, with the intention of getting the spirits to help her mother who lives in a garret. A stage hand sees her and she is taken off by the police. Happily, the people who had befriended her meet her, explain matters, and go to the poor garret with heaps of good things.

No. 1284. Pillage by Letter Box. 300 feet. Price **£7 : 10s.**

Two ne'er-do-wells, seeing a rich man write out a cheque, lay a deep plan to relieve him of it. They are shown putting the finishing touches to a dummy box, and then setting it up outside their victim's house. The latter comes out and posts the letter containing the cheque in the box, which walks off when he has gone. The victim discovers his loss by the entrance of the man to whom the cheque was addressed, who indignantly asks why he has not been paid. An altercation ensues, and the visitor is kicked out, but coming back with a policeman an exciting chase after the poor victim ensues. The runaway eventually sights a pillar box remarkably like the one in which he posted his remittance and the truth flashing upon him, a man is discovered with the cheque in his pocket when the box is overturned.

No. 1290. The Duck and Barrow Race. 100 feet. Price **£2 : 10s.**

A short amusing subject, showing a race between a number of boys pushing wheelbarrows containing ducks. Two boys go to one barrow, one to push and one to hold in the ducks. Shouts of laughter greet the amusing things which happen as the ducks escape; one boy having gone after them, the other has to push the barrow and keep in the remainder at the same time.

All the above subjects can be seen at our show rooms by intending purchasers.

THE HEPWORTH MFG. CO., Ltd.,

15/17, CECIL COURT, CHARING CROSS ROAD, W.C.

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